THE RUINS OF MANDOO

GUIAUD & HARRIS

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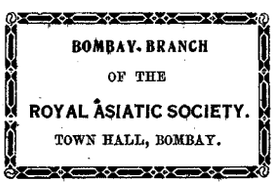

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THE

RUINS OF MANDO.O,

THE ANCIENT MAHOMMEDAN CAPITAL OF MALWAH, IN CENTRAL INDIA.

BY J. GUIAUD, OF NICE, FROM THE

ORIGINAL SKETCHES OF

138915
ac

CAPTAIN CLAUDIUS HARRIS,

8TH MADRAS LIGHT CAVALRY.

WITH

Descriptive and Historical Notices, and an Appendix.

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LONDON:
DAY AND SON, LITHOGRAPHERS TO THE QUEEN,
6, GATE STREET, LINCOLN'S-INN FIELDS.
1860.

TB.a.38

954.33

"For thou hast made of a City an heap;
Of a defenced City a ruin:
A palace of strangers to be no city;
It shall never be built."

ISAIAH, XXV. 2.

"He bringeth down them that dwell on high;
The lofty City, He layeth it low;
He layeth it low, even to the ground;
He bringeth it even to the dust."

ISAIAH, XXVI. 5.

"The palaces shall be forsaken;
The multitude of the City shall be left;
The forts and towers shall be for dens for ever."

ISAIAH, XXXII. 14.

PREFACE.

THE following Notices have been culled chiefly from the pages of Sir John Malcolm's "History of Central India," and from a small work published at Bombay in 1844, by "A Bombay Subaltern." My own share in the letter-press, beyond a general re-arrangement of disjointed parts under appropriate poetical heads, is therefore a very limited one;—in the first place, because I have not been in a favourable position to trace out original records for myself; and secondly, because I was merely desirous of being instrumental in fulfilling the wish expressed by my unknown military brother in his Préface to the work alluded to, viz. "that at no distant day we may be gratified with the inspection of published Views of the Beauties of Mandoo."

If, therefore, I have been the means of bringing *his* "humble attempt to rescue from unmerited obscurity these Monuments of Mahommedan domination" and *my own* more easy essay at pictorially illustrating them, into happy and harmonious union, I shall feel abundantly satisfied, as well as not a little recompensed for the experiences which led me to the locality.

An extract has also been taken (with permission of the Author) from Major William Stirling's "Rivers of Paradise."

As these Ruins are undergoing a perpetual process of rapid decay and consequent change of outward aspect, it may be well to add that the following Views were originally taken by me in the month of April, 1852.

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V.

THE MARBLE MAUSOLEUM OF THE SULTAN HOOSSAIN SHAH GHUREE.

VI.

THE DELHI GATE.

VI.

THE "DELHI GATE."

"They that issue forth,
Wander, like strangers who had built among
The mighty ruins, silent, spiritless:
And on the road where once we might have met
Kings,
We meet, none else, the pilgrim and the beggar!"

THIS was the chief Gateway leading from the City of Mandoo to the north, and in the direction of Delhi—hence its name. It is of considerable height and depth, and possesses great beauty of construction, but nearly all the top has now fallen in; and ere very long, the traveller may have to pass *over* or *round*, instead of under, the crumbling ruin. From this Gateway to the Village the road runs along what *was* the main street: there are remains of walls on either side; and amid the jungle are seen large and small buildings, plain but substantial, all more or less in a condition of decay.

The first approach to Mandoo from the country is through another gateway, called the "Gate of Alumgeer" (Aurungzeb), which is built of sufficient breadth to shelter a guard. On one side there is a marble slab in the wall, on which is a Persian inscription, partly *in alto*.

Leaving this Gate, the traveller crosses a stone causeway over the ditch or bottom of the chasm: from this there is a pathway leading to the country below. Both of the precipitous sides are overrun with rank jungle, which affords cover to many a wild animal, and breeds unwholesome malaria. Then there is another smaller Gate, the ascent from which is steep, and over a well-worn and broken pavement. There is a wall on either side of this road, and the [illegible] parapets above are seen peering from the midst of jungle. At the top, on the [illegible] of [illegible] to the right, at the summit of the ascent, [illegible] the Delhi Gate [illegible] called.

I paused, and the ruins gave back to my heart
Behold how of Earth all the glories depart!
Our visions are baseless, our hopes but a gleam,
Our staff but a reed, and past life but a dream!
Then oh! let us look, let our prospects adhere,
To scenes that can fade not, to realms that endure;
To glories, to blessings, that triumph sublime
O'er the Mightiest of change, and the ruins of Time!

APPENDIX.

The following extracts from a somewhat antique history will probably prove interesting, as having reference in part to Mandoo, subsequent to the loss of its independence under the Mahommedan princes. They are from "The Journal of Sir T. Roe (on behalf of the East-India Company), Ambassador from his Majesty James I. of England, to Jehan Guire, the Mighty Emperor of India, commonly called the Great Moghul," in Pinkerton's "Voyages and Travels," vol. viii.

On October 30th, A.D. 1614, the Mission arrived at Burhanpoor,* where the Prince Parvez, second son of the Emperor Jahangeer, was governor. Sir Thomas thus describes the introduction to this chief:—

"He sat high in a gallery that went round, with a canopy over him, and carpet before him. An officer told me that, as I approached, I must touch the ground with my head bare, which I refused, and went on to a place right under him, railed in, with an ascent of three steps, where I made him reverence, and he bowed his body. So I went within, where were all the great men of the town, with their hands before them like slaves. The place was covered overhead with a rich canopy, and underfoot all with carpets: it was like a great stage, and the Prince sat at the upper end of it. Having no place assigned, I stood right before him; he refusing to admit me to come up the steps, or to allow me a chair. Having received my presents, he offered to go into another room, where I should be allowed to sit; but, by the way, he made himself drunk out of a case of bottles I gave him, and so the visit ended.

* * * * * *

"*December 5th*, 1614.—Passed the river called Narbodah (Nerbuddah?); the 6th, travelled 8 'cosses' and lay in a wood not far from the king's famous castle of Mandoa (Mandoo), which stands on a steep hill of a vast extent, including 15 'cosses' (30 miles) within the wall.

* * * * * *

"*August* 29*th*, 1615.—The king went to *Hawar Gemal*, and to a hunting. It was resolved to remove to Mandoa."

September 2nd was the king's birthday. In the evening he sent for Sir Thomas, who found him "sitting cross-legged on a little throne, all covered with diamonds, pearls, and rubies; before him a table of gold, and on it about fifty pieces of gold plate, all set with jewels, some very great and extremely rich. His nobility were about him in their best equipage, whom he commanded to drink merrily, several sorts of wine standing by in great flagons. He asked whether I would drink with them. I answered, I would do whatever his Majesty commanded, but hoped that it would not be too much nor too strong. I drank a little, but it was stronger than any I ever tasted; insomuch that it made me sneeze, which made him laugh. Thus he made merry, and for one word he esteemed me more than ever he had done; and asked me of [illegible] I [illegible] —what I drank, assuring me [illegible] me. [illegible] in the behaviour of all he [illegible] He observes:—"I made [illegible] my own [illegible] neat knee, my head against [illegible] he Majesty presented [illegible] three times, first upon [illegible] I [illegible] as his [illegible] and, for I saw his son take up none. Then he gave sashes of gold, and girdles, to all the musicians and players, and to many others. So drinking and commanding others to do the same, his Majesty and all his lords became the finest men I ever saw, of a thousand several humours. But his son Asoph Khan, two old men, the late king of Candahar, and myself, forbore. When he could hold up his head no longer, he laid down to sleep, and we all departed."

Seven months were now spent in soliciting the signing and sealing of the articles of peace and commerce set down above, and nothing obtained but promises, from week to week, and day to day.

* * * * * *

"*October* 19*th*.—The Persian ambassador, Mahomet Raza Beg, made his entry into the town about noon, with a great train, partly sent out by the king to meet him. In the evening he came to *durbar* before the king. I sent my secretary to observe the fashion of this ceremony. When he approached, he made at the first rail three *teselims* (*taslems*) and one *sizedo* (*sijda*), which is, prostrating himself, and knocking his head against the ground; he did so again within, and so presented Shah Abbas' letter, which the king took with a little motion of his body, only asking, 'How does my brother?' without mentioning the title of majesty. After some few words, he was placed in the seventh rank, against the rail by the door, below so many of the king's servants, on both sides; but he well deserved it, for doing that reverence which his predecessors refused, to the dishonour of his prince, and to the regret of many of his nation. The king, according to custom, gave him a handsome turbant, a vest of cloth of gold, and a girdle, for which again he made three *taselims* (*taslems*) and one *sizedo* (*sijda*), or inclination down to the ground. I caused his reception to be diligently observed, and found he was not favoured above me in any point, but much less in many particulars, being placed much inferior than I, and only exceeding in being met out of town, which, by

* A city about 145 miles south-east of Mandoo.

HISTORICAL SKETCH OF MANDOO.

"Here let us pause awhile,
To read the melancholy tale of pomp
Laid low in dust, and from historic page
Compose its epitaph!
. . . . . Regal state
And sprightly mirth
Are now no more . . . . . .
. . . . . All, alas! is gone,
And Silence keeps her melancholy court
Throughout the walls; save where in rooms of state
Kings once reposed, chatter the wrangling daws,
Or screech-owls hoot along the vaulted aisles!
No more the trumpet calls the martial band!
* * * * * * *
What art thou, Grandeur! with thy flattering train
Of pompous lies, and boastful promises?
Where are they now, and what's their mighty sum?
All, all are vanish'd, like the fleeting forms
Drawn in an evening cloud. Naught now remains,
Save these sad relics of departed pomp,
Those spoils of time, a monumental pile,
Which to the vain its mournful tale relates,
And warns them not to trust to fleeting dreams!"

MANDOO was the ancient capital of Malwah, in Central India. It is situated about 34 miles from the cantonment of Mhow, in North Latitude 22° 20′ 32″, and East Longitude 75° 28′, and its altitude above the sea is 1,944 feet.

This stronghold appears to have been seized upon by the Hindoos from time immemorial, and is said to have been originally fortified by a prince of the name of Jye Singh Deo, who, according to Hindoo fable, was assisted in accomplishing his work by the possession of the *Parus Putthur*, or "Philosopher's Stone," which was found during his reign by a grasscutter. Its properties were discovered by a blacksmith, who carried it to Jye Singh Deo. He, after using it to make gold enough to defray the expense of building Mandoo, is said to have given it to the priest of his family, who, displeased at receiving a stone, threw it, before its value was explained to him, into the Nerbudda. When sensible of what he had done, he sprang into the river in the hope of recovering it; but his efforts to reach the bottom were in vain. Credulous Hindoos believe that at the place where this occurred, the Nerbudda became, and continues to be, unfathomable!

There is no credible history of Mandoo anterior to the Mahommedan invasion of Malwah, about A.D. 1195. Indeed, no mention of Mandoo itself is made until the year 1226, when the Sultan Altamash reduced the fort and the surrounding country, and left a deputy to superintend the conquered territory.

Malwah continued under the sway of "Subahs," appointed by the Delhi emperors, until A.D. 1398, when, during the anarchy consequent on the invasion of Hindostan by the Moghul chief Timoor Beg, Dilawur Khan, the then Governor of Malwah, threw off the shackles of the supreme government, and assumed independence.

Dilawur Khan was the first king of the "Ghoree" dynasty, so called from the town of Ghor, in Affghanistan, from which his grandfather, the founder of the family, had originally come. On assuming independence, he took up his residence at Dhar; but though he considered Dhar as the seat of his government, he frequently visited Mandoo. His son, Alif Khan, disgusted at the father's friendly reception of a refugee king of Delhi at his capital, retired to Mandoo, and during a residence of three years, laid the foundation of that celebrated fortress, which was afterwards completed by him.

In the year 1401, Dilawur Khan, at the instance of his son, assumed royal state and titles, and also the power of coining money. He also divided his kingdom into estates among his officers, whom

he embellished. He died in 1405, and was succeeded by his eldest son, Alif Khan, who ascended the throne, under the name of Sultan Hoossain Shah Ghôree, the same year.

The origin of Mandoo, as a place of any importance, dates from the reign of this prince, who made it his capital. The site was very inviting: the space selected for building was 37 miles in circumference. It extends along the crest of the Vindhya range about 8 miles, and is parted from the table-land of Malwah, with which it is on a level, by an abrupt and rugged valley of unequal depth, but nowhere less than 200 feet, and generally from 300 to 400 yards in breadth. On the brink of this valley (which, after rounding the city, descends in the form of wide and rugged ravines to the lower country, both to the east and west), and on the summit of the ridge of the Vindhya Mountains, which form the southern face of Mandoo, a wall of considerable height was built, which, added to the natural strength of the ground, made it unassailable by any but regular attack; and this advantage, which gave security to property, combined with the salubrity of the air, abundance of water, and the rich nature of the ground that was encircled within the limits of the new capital, caused it early to attain a state of great prosperity.

Hoossain Shah, though his reign commenced in adversity, afterwards acquired great fame. He engaged in hostilities south of the Nerbudda, and to facilitate his operations against the Hindoo prince of Goondwarra, he built a town and fort on the left bank of the Nerbudda, to which he gave the name of Hoossungabad, so called after himself. He defeated and slew Nursingh, the ruler of Goondwarra, and took his rich capital of Kherla (called also Mahmoodabad), which, with the adjoining country, remained in his possession. Hoossain died soon after this success, having reigned thirty years. His remains were brought from Hoossungabad to his new capital of Mandoo; and the noble mausoleum which was erected over them is still standing, and in a state of better preservation than any of the other structures of the same period.—(*Vide* Plate 5.)

Hoossain Shah was succeeded by his son Gizuee Khan, a weak and dissolute sovereign, the third and last king of the Ghôree family. He was dethroned by his minister Mahmood Khan, who, with the title of Sultan Mahmood Khiljee, first king of the "Khiljee" dynasty, ascended the throne in the thirty-fourth year of his age, and was crowned at Mandoo, with the royal tiara of Hoossain, A.D. 1435.

The conduct of this prince, after he attained to power, redeemed as far as possible the crime of usurpation. It was to him that Mandoo owed its fame and splendour, and the magnificent tomb of Hoossain Shah (before referred to), and the college and palaces that he built, give testimony of his respect for the memory of his benefactor, and of a regard and consideration for his subjects, entitling him to that high reputation which he has attained among the Mahommedan princes of India.

The fifth king, and second king of the Khiljee dynasty, was the Sultan Ghyás-ool-deen, who reigned for thirty-three years. He is said to have built the "Water Palace" (Plate 3), with its numerous appurtenances. The capital, no doubt, received considerable embellishment from this prince, as he seems never to have quitted it during a lengthened reign.

Nusseer-ool-deen was the next king, and remained so for eleven years. To him, the building of the "Water Palace" at Oojein, in imitation of the structure of the same name at Mandoo, has been attributed.

He was succeeded by his third son Mahmood (the Second), who reigned sixteen years. This prince was brave in the hour of danger, but weak and irresolute in the administration of his government.

The discontent of the Mussulmans during his reign, and the ascendant power of the Rajpoots, who had gone so far as to take possession of the *Mosjids* of the country, paved the way for invasion from without, and Málwah fell an easy prey to Bahádoor, Shah of Goojerat.

The reign of the seven sovereigns of the "Ghôree" and "Khiljee" dynasties,—from Dilawur Khan's assumption of sovereignty in A.D. 1401, to Mahmood the Second's death in A.D. 1525,—occupied a period of one hundred and twenty-nine lunar years.

From this date the star of Málwah grew dim; her independence was recovered at broken periods by Shuja Khan and Báz Bahádoor, whose chequered career was like the glimmer of an expiring candle. The latter, though a brave soldier, appears to have given himself over to indolence and the indulgence of pleasure. His love for Roop Muttee, a Hindoo beauty, but famed more for her sense and accomplishments than her good looks, was carried to great excess, and led to many acts of extravagant folly, which are still commemorated in popular tales and songs. But Báz Bahádoor was roused from such dreams of enjoyment by the arrival (in A.D. 1560) of an army from Delhi.

He obtained only temporary success over the imperial troops, by whom he was at length driven (in 1561) from his country, and its subsequent invasion by Akber in person put a complete end to the contest. Málwah was annihilated as a separate kingdom, and reduced to the condition of a province, in which state

it remained, subjected to the same changes and revolutions that affected the other divisions of the empire, till it was conquered by the Mahrattas under the *Peshwa*, Bajee Rao Balál, in 1732.

The Mahommedan monarchs of Malwah attained, at one time, a very considerable degree of power. From their coins, of which there are numbers to be obtained, they appear to have assumed all those proud and pompous titles which it is the usage of Mahommedan princes to do. It is not easy, at so remote a period, to judge with accuracy even the general character of their government; but the magnificent ruins of Mandoo, and the numerous remains of towns and villages on spots now desolate, prove that this province must, under their sway, have attained very great prosperity.

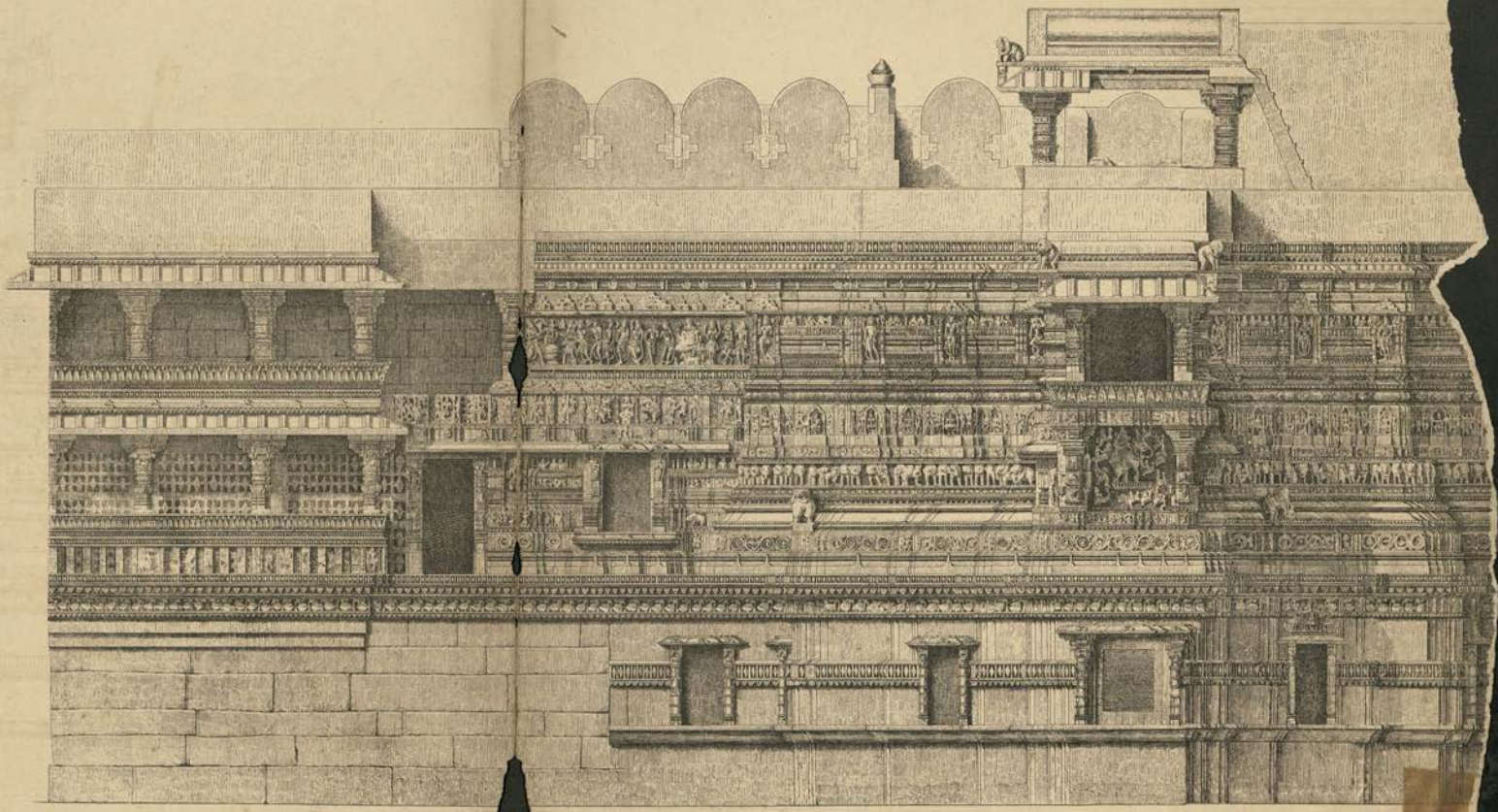
Mandoo became a large capital merely because it was made the residence of the kings and their extensive army. All the ground now strewn with ruins was occupied by the officers of state, this army, and its followers. On the gradual breaking up of the empire, the tradesmen, who formed the majority of the followers, sought other markets for their wares, no benefit being derived from exposing them for sale when but few purchasers presented themselves. The scamps of the army formed themselves into bands of predatory troops, and subsequently obtained a notoriety as *Pindarrees*. The Mahrattas found it more advantageous to live in the heart than on the confines of their newly-acquired territory, as there was no enemy powerful enough to resist their arms, and there was but little to plunder amongst the deserted halls of Mandoo.

Mándoo, once the mart of merchandise from distant lands, the place of skilful handicraftsmen, the abode of the learned and religious, the stronghold of princely potentates, became the refuge of marauders, the retreat of wild beasts of the forest! Tigers now prowl amongst its regal rooms: the half-savage Bheel eats his meal, and cattle feed, in the cloisters of its sanctuaries: and the insidious *Peepul* tree (*Ficus religiosa*), with tenacious embrace, levels gradually to the earth its magnificent architectural remains, in many places, however, still holding, as in a vice, single blocks of masonry of various sizes *in suspension* between the exposed ramifications of the huge roots: whilst the remainder of the walls of which these once formed a part, has, as already stated, been laid low, and in some instances carried away for modern building purposes elsewhere. In every direction is seen some building immersed in jungle and crumbling into ruin: a few years more, and nothing will be visible but heaps of stone and rubbish! It is only those supported on the substantial arch and with cupola-capped summits, that have in any degree withstood the efforts of Nature: the others have long since been levelled with the dust, and are now overrun with long grass and shrubs, affording shelter to the deadly snake. The *Peepul* and *Karel* trees, and the gigantic *Khorasánee Imlee* (or *Adansonia digitata*), have done their worst in slowly but surely undermining and forcing out massive piles that required the labours of years to raise. Indeed, all Nature combines to destroy the works of man at this place, the heavens furnishing sustenance to the wild vegetation, which in return opens chinks for the water's ingress; and the powerful sun lending its aid to both.

It is matter for deep regret, that these fine Remains should be *allowed* to fall into further and final ruin, without a single endeavour being made by either Native or British authorities to arrest the progress of decay, and the destructive inroads of the vegetation. Large forest-trees are permitted to establish themselves on walls, and force out the masonry, without one friendly hand directing a hatchet to the offending roots, although the English have for so many years been living in the vicinity, and controlling the acts of every native chief in the country. Surely it would be well to pay off an accumulating debt to this neglected place, by directing the Rajah of Dhar, in whose territory it is situated, and who is under the influence of the British Resident at Indore, to render it retributive justice, by having the grass and bushes cut and cleared away from the roofs and domes of the buildings, and by uprooting all the trees within fifty yards of the walls, excepting such as add to the beauty of the scenery, without injuring any edifice. Such an act would be one of graceful homage to the Genius of Ancient Architecture, and in prolonging for a period the existence of these venerable piles, would insure the gratitude of all visitors, lovers of Nature and Art in picturesque and happy combination, to this, one of the most lovely and enchanting of Indian localities.

"'Tis sad amid that scene to trace
Those relics of a vanish'd race;
Yet o'er the ravaged path of Time,
Such glory sheds that brilliant clime,
Where Nature still, though empires fall,
Holds her triumphant festival:—
E'en Desolation wears a smile,
Where skies and sunbeams laugh the while;
And Heaven's own light, Earth's richest bloom,
Array the ruin and the tomb."

DABHOI – TEMPLE OF KÁLIKÁ MÁTÁ AT THE HIRA GATE



SCALE OF 10

J. BURGESS LLD DIRECTOR ARCHÆOL. SURVEY

London, Published March 1st 1826 by Daw & Son, Lithographers to The Queen, Gate St Lincoln's Inn Fields

VIEW OF THE MODERN VILLAGE OF MANDOO, AND OF THE ANCIENT MOSQUE THE "JUMAH MUSJID"

1

VIEW OF THE MODERN VILLAGE OF MANDOO, AND OF THE ANCIENT MOSQUE, THE "JUMAH MUSJID."

"For Time hath not rebuilt them, but uprear'd
Barbaric dwellings on their shatter'd site,
Which only make more mourn'd and more endear'd
The few lone rays of their far scatter'd light,
And the crush'd relics of their vanish'd might."

THIS Plate gives a side view of the "Jumah Musjid," and also of the modern Village of Mandoo. The walls of most of the huts are composed of the stones from the buildings of the old city, which lie scattered on every side in vast quantities, and of all sizes and shapes. The roofs are thatched.

Miserable indeed is the aspect of the modern village. It contains scarcely more than a hundred and fifty or two hundred souls, and these almost the lowest type of Hindoo and Mahommedan humanity.

They cultivate patches of the surrounding land, and on the produce of this (chiefly grain and opium) they maintain an impoverished existence. The cattle are frequently seized by tigers, close to the very huts of the villagers; and more than one instance of such depredation occurred during my residence in the neighbourhood.

In front of the Mosque, to the right of the entrance, are the remains of a broad gateway or arch, which extended across the street, but only one side now remains, which has two stories with several apartments.

On the left, in front of the present quarters of some Sepoys of the Rajah of Dhar, is an iron pole, now used as a flag-staff:—the natives have a story about it that it cannot be moved!

Opposite, are the remains of a building supposed to have been a Mahommedan College: a few corridors in front, with recesses behind, alone remain: all in the rear is a heap of ruins, in which large tamarind, custard-apple, and other trees have fastened their roots.

In front of this mouldering College, and facing the entrance to the Mosque, there is an ascent from the road by a paved ramp, on the top of which is a marble chamber, square outside: to each side are three arched windows (the centre arch on two sides is a door), and above, the wall is of yellow stone, inlaid with marble: inside, in each corner, is an arch, and above them the angles have been filled in with marble; the roof has either fallen in, or been removed. Beyond, is a Mussulman Cemetery, in which is the tomb of a *Peer*, or saint, to which much reverence is paid.

II.

FRONT VIEW OF THE "JUMAH MUSJID."

There is a temple in ruin stands,
Erected by long-forgotten hands;
Two or three columns, and many a stone,
Marble and granite, with grass o'ergrown!

* * * *

Remnants of things that have pass'd away,
Fragments of stone, rear'd by creatures of clay!

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THIS is considered the finest specimen of the Afghan Mosque existing in India. The principal Mosque of a town is usually called the "Jumah" (Friday), because that day is similar to our Sunday, and most Mussulmans flock to the Musjid to hear service read.

The building of the "Jumah Musjid" has been attributed to Hoossain Shah Ghoree, the second of the Mahommedan kings of Malwah. It was at least constructed during his reign. The stone of which it is composed is a limestone with diffused red clay, containing oxide of iron.

The exterior shape of the structure forming the entrance is rectangular, and surmounted by a dome. The interior is 44 feet square; each side and corner is arched, which gives the apartment above the arches an octagonal appearance. Above them are smaller arches carved in the wall,—then a succession of circular rings of moulding on a blue ultra-marine enamelled ground, the whole surmounted by a fine capacious dome. The front walls are 9 feet thick, and those at the side 6½ feet. On each side of the doorway is an open arched window: the form of the arch is the pointed, or Gothic, which is the exclusive form of all arches at Mandoo. On the north and south sides are three arched windows, the carved screenwork of which is in good condition. On the west side, on each flank of a doorway in the centre, the wall is carved like a window. The doorway is made rather different to that in front: the corners above are filled in with masonry cut like inverted steps; the open part of the doorway is oblong, a lintel going across; the archway above, with the exception of the corners, is carved as a screen; this door leads to the inner Quadrangle or Court of the Mosque.

On the entrance side *was* a colonnade of seventeen arches two deep, all now fallen and cleared away, except a single tottering column, at present become a pillar, mourning the fate of its contemporaries. On the north face there was a colonnade of eleven arches three deep, but of these only two of the inner row to the west remain; four of the second row, and eleven of the third.

The south colonnade contains a similar number of arches, exclusive of two at the east extremity, the real property of *that* face (the east): the inner row is entire; some of the middle ones in the rear have fallen, otherwise the colonnade is in good condition. The rear or west colonnade, consisting of seventeen arches five deep, is entire and in good condition.

It will be observed, that this quadrangle consisted, interiorly, of eleven arches on each side, other rows running parallel to them in depth to the number specified: the interior court was therefore square, but the sides running east and west contain an additional arch. The arches are supported by columns of a good height, from the capitals of which they spring: the height of the base is 2 feet, and the shaft, one block, is 10 feet: the base is 2 feet 5 inches square, and the span of each arch is 12 feet 6 inches; so the length of the colonnade within the walls is easily determined,—14 feet 11 inches × 17 = 253 feet 7 inches: for the length from east to west, add the length of an arch and base,—253 feet 7 inches + 14 feet 11 inches = 268 feet 6 inches.

Each column of these aisles is the angular support of a small dome or cupola, which rises above the space between the columns of each aisle; the inner row of columns of each colonnade is double, and at the angles is a cluster of four: a row of pilasters in the walls supports the outer tier of domes. At each extremity is an upper apartment, supported by nine columns, of a form different to the others: the base is

2 feet 6 inches square, and 2 feet high, the shaft is 2 feet 10 inches; from thence it converges to the roof on each side, meeting the adjacent ones, and forming an angle at the top, about 12 feet from the ground. The plan is most solid and substantial. At the north and south extremities are three windows, only one of which is now open, the others having been closed with loose stones, &c.

A passage and staircase in the walls outside these apartments leads to the floor above. To each apartment there is but one window, which projects beyond the wall; above, is a fine dome, suffused with sombre darkness, and the abode of numerous bats. These upper apartments were probably the dwelling-places of priests attached to the establishment. At the place of the seventh column from each extremity of the third row of columns, are the angular supports of the centre or principal dome, which includes three arches on each side; the columns supporting it are double, and at each of the angles towards the court, there is a cluster of four; above, is the lofty dome, about 80 feet in height. The corresponding columns of the second row are double, and of the first or inner row, a cluster of four. With the exception of the angular supports of the three domes (which comprise a cluster of four columns), all the columns of the third row are double. The inner row of double columns of each face was carried on to the extremities of that face: thus the domes at the extremities of the west face, were supported in the same way as the centre dome, with the exception of having pilasters on two sides instead of one. But to return to the central dome. In the centre of the wall is a large *Mihrab* (the principal place in a mosque where the priest prays before the people, with his face turned towards Mecca), on the left of which is the marble *Minbar*, or pulpit, which is ascended by a flight of steps: in front of it is a square platform of masonry, raised about 3 feet from the ground: this was probably the seat of royalty during the sermon-time, the recess being intended for the Prince's private devotions and prostrations. Under each archway, in the wall, is a smaller recess, or *Mihrab*, denoting the direction of the temple of Mecca; these are all bordered with marble, ornamentally carved. The small crowning archway is fringed by a cremated edging of sculptured marble.

At the north extremity of this face, the passage before mentioned leads through the wall to a projecting portico, domed and supported on arches. A cow-herd and family had made themselves comfortable in the apartment below this portico!

On the east face is a staircase leading to the broken terrace above; another on the southern side conducts to the terrace of that face. Nearly the whole space above is occupied by the small domes, which rise perpendicularly a few feet before being rounded off, leaving just sufficient space for a person to pass. All the domes are coated with *chunam*; grass and bushes in many places obstruct the passage. The three large domes on the west face are *chunamed* and topped by marble pinnacles.

The walls of this building are lined with substantial and well-cut blocks of red calcareous stone, but are filled in with roughly-formed pieces of basalt and *chunam*.

The Quadrangle is covered with dirt and rubbish; there is no appearance of there having been any tank, as is customary in the court-yard of a Mosque, for the purpose of ablutions.

The Court-yard is about 16 feet above the level of the ground outside.

Lieut. Claudius Rafter, 40th.

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Day & Son, Lith.rs to the Queen

THE "JAHAZ MAHAL," OR "WATER PALACE."

III.

THE "JAHAZ MAHAL," OR "WATER PALACE."

"Here Moslem Luxury, in her own domain,
Hath held for ages her voluptuous reign.
Midst gorgeous domes, where soon shall Silence brood,
And all be lone, a splendid solitude!"

* * * *

"'Tis now the " Ghor's dread " abode,
'Tis now the apartment of the toad;"
The jackal "there securely feeds,
And there the poisonous adder breeds,
Concealed in ruins, moss, and weeds;
While ever and anon there fall
Huge heaps of hoary mouldered wall.
Yet Time has seen,—that lifts the low,
And level lays the lofty brow,—
Has seen this broken pile complete,
Big with the vanity of state;
But transient is the smile of fate!
A little rule, a little sway,
A sunbeam on a winter's day,
Is all the proud and mighty have
Between the Cradle and the Grave!"

THIS building bears the name of the "Water Palace," from the immediate proximity of two small lakes, though, from their relative positions, these could not be introduced into the present view.

Its situation is peculiarly happy, exposed to the breezes which are wafted along the airy expanse from the south and west.

The scenery around is beautiful in the extreme: in front and in rear are the pieces of water mentioned above, covered with wild fowl; and on the skirts, numerous ruined buildings, belonging to the royal domain, peer out from the midst of lofty and luxuriantly-foliaged trees.

In the centre of the face of this Palace (which is about 40 feet high) is the entrance gateway, the exterior part of which is composed of marble; black and yellow stone is also inlaid above. The gateway has a most solid appearance, and is exceedingly well built; above, is a small oblong pavilion with a window; in front, is a projecting cornice work, supported by four strong brackets; on the face are some well-carved medallions. On each side of the gateway are five arches; and at each extremity, above, is a pavilion, with a dome in the rear. Beyond, on the left, is the front of a building branching off from the main body, comprising four arches; the wall is then broken, but beyond is a wing of the Palace, with a courtyard. On the south or right, also, were other apartments, and a staircase at the end leads to the terrace above.

Entering the centre gateway, the apartment on the ground-floor has a depth of 12 yards, and is spanned by two arches; above the space between these, is a flat-domed roof, embellished with enamelled bordering. On each side are apartments of different sizes, separated by walls.

From the centre apartment, a small chamber projects over the water in rear; in the middle of this room are two massive columns. To the north is an apartment occupying one arch of the face; the next is a large apartment three arches in length; the enamelling of the domes is very neatly executed; the colours are bright, and still in a good state of preservation.

Beyond are two apartments of one arch each, then one of three arches; beyond this the front walls have broken away, but the three sides of a quadrangle still remain, with corridors and apartments running off from them. The rear face has five, and the north side four arches, with a similar number of apartments in rear:—these no doubt comprised a branch of the royal *Zenanah*.

The range of apartments to the south of the centre gateway is not so extensive. It commences with an apartment of one arch—the next has three; the window in the centre has a small balcony projecting over the water: a single-arched room closes the range. The ornamental ceilings are in a good state of preservation.

Outside, to the south, is the ascent, by a damaged staircase, to the terrace above.

The pavilion, to the south, goes along the whole breadth of the building, 12 yards: there are three arches to each side of the length, and one for the breadth: the walls are 2 feet 10 inches in thickness. At the other extremity is one of similar dimensions.

The length of the terrace, exclusive of these apartments, is 66 yard-paces. In the centre, over the front gateway, is a small square pavilion; and in the rear, over the apartment which projects over the water below, is another, 6 yards square, with an archway on each side: those to the north and south are closed. There is an arch at each corner, and above them the angles are filled in with masonry: above the arches is a circular carved rim of moulding—the enamelling partly remains. Outside, over the water, is a projecting passage of masonry, supported by stone brackets let into the wall; at the edges are holes, in which low railings of stone were formerly set.

This building, like others at Mandoo, is now, alternately with the surrounding jungle, the frequent retreat of tigers and other wild animals; so that it is dangerous to venture near unarmed, and without armed and trusty attendants.

In the pavilions on the terrace above, were, at the time of my visit, swarms of bees; twice, at the moment of my coming in sight of the Palace, I was chased back in the direction of the village, more than a mile; and it was only by a fortunate *détour*, and by secreting myself in a neighbouring building, that I managed, on subsequent determined attempts, to make the accompanying view.

The Bheels collect the honey (which is excellent), by first craftily burning out the inmates from their palace home.

Between the Palace and the present modern village the ground is covered with the remains of buildings, and the forms of these can still be traced in the fast-crumbling and jungle-covered walls, from amid which I started, in passing, innumerable hares. The tall trees around seemed to be the airy abode of troops of monkeys, who (some of them mothers with infants in their arms) looked down upon, and chattered at me with violent gesticulations, whenever I stopped to contemplate them,—fearing, perhaps, that I was their enemy, and come to invade their domain.

In the immediate vicinity of the "Water Palace" there are two other "Mahāls," of less size and importance—the "Hindōla Mahāl" and the "Tawēlee Mahāl,"—but of these I had not time to finish any views.

Close to the "Hindōla Mahāl" is the entrance of the subterranean vaults, leading to the *Champa Bāolee*, a large well, so called from the *Champa* tree (*Michelia Champaca*) which grows thereabouts. This place is the favourite retreat of tigers, and a story is told of a Native who, on entering, was sprung upon and eaten by one of these animals. The descent is by steps to a subterranean passage, the roof of which is vaulted, and supported on columns of a most firm and durable kind; the passage leads to the edge of the *bāolee*.

The base of the well (or passage level with the water) is about 18 feet square: at each corner is an arch, and the angles above them are filled in with masonry.

The *bāolee* is open above, by which means it gets replenished during the rains. It is also said to possess a spring. There are steps below, to suit the decreasing level. On each side are three small recesses, where the fair inmates of the harem, after bathing, used to retire to make their toilet.

Opposite the entrance there is a passage, now blocked up with rubbish: this must have led to the "Hindōla Mahāl," and formed a covered way for the residents of the *Zenanah*.

There are several communicating galleries below, which are on a level with, and lead to, the edge of the adjoining tank; these communicate with ranges of building around, the remaining fragments of the royal demesne. These probably formed the *Tūh Khāna*, a cool retreat during the day for the king and his fair companions to retire to. The *Champa Bāolee* is *now* a terror to the guides, some of whom have an objection to penetrate to the lower recesses, the cause of which will be obvious from what has been already stated.

There are many other buildings around Mandoo worthy of a description; but while of less size and importance, they are also too numerous to be introduced in this work, the professed object of which is merely to describe the six illustrations given.

Lieut.ᵗ Claudius Harris. del.

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THE PALACE OF SULTAN BAZ BAHADOOR, AND PAVILION OF ROOP MUTTEE, HIS QUEEN

IV

THE PALACE OF THE SULTAN BĀZ BAHĀDOOR, AND PAVILION OF ROOP MUTTEE, HIS QUEEN.

"There is given
Unto the things of Earth, which Time hath bent,
A spirit's feeling, and where he hath leant
His hand, but broke his scythe, there is a power
And magic in the ruin'd battlement,
For which the Palace of the present hour
Must yield its pomp, and wait till ages are its dower!

* * * * *

"Through shatter'd galleries, 'mid roofless halls,
Wandering with timid footsteps oft betray'd,
The stranger sighs, nor scruples to upbraid
Old Time, though he, gentlest among the thralls
Of Destiny, upon these wounds hath laid
His lenient touches, soft as light that falls
From the wan moon upon the towers and walls,
Light deepening the profoundest sleep of shade.
Relic of Kings! Wreck of forgotten wars,
To winds abandoned, and the prying stars,
Time loves thee! at his call the seasons twine
Luxuriant wreaths around thy forehead hoar;
And though past pomp no changes can restore,
A soothing recompense, his gift, is thine!"

THIS Picture gives a view of the Palace of Baz Bahādoor, the last of the independent Mahommedan Kings of Malwah, and of the Pavilion of Roop Muttee, his Bride and Queen.

The following story, current in the mouths of all the Mandoo *cicerons*, is extracted in an extended form from Major William Sirling's "Rivers of Paradise."

Bāz Bahādoor, the last king of Malwah, a young and gallant Prince, passionately fond of music, was one day hunting in the forest bordering the right bank of the Nerbudda. Having outridden all his retinue, he was in eager pursuit, when his ear was attracted by the most exquisite flood of melody from a neighbouring glade. He followed the sound, and soon reached a spot where, seated beneath a *Burgut* tree, a young Hindoo maiden was singing to the woods, and to the wild deer and birds, which had thronged thither to listen to her voice! He was dazzled by her beauty, and enchanted by her unrivalled vocal powers. Her conversation riveted his love. He strove to win her heart and hand. The first was speedily his; but the splendid lot to which he wooed her, could not tempt her to dishonour the sacred race from which she had sprung. She replied to all his overtures, "When the Nerbudda shall flow through Mandoo, I will be your bride; but not till then!"

Mandoo is elevated by precipices at least 1,200 feet above the Nerbudda; nevertheless, Bāz Bahādoor determined that it should obey the voice of Love, and climb the mountain height! He assembled the strength of his kingdom, axe in hand, to try the force of art. The River-god, dreading to measure his strength against the majesty of Love, rose before the astonished people, in the form of a giant, whose forehead was lost in the skies. "Desist," he cried, "from thy rash attempt, but receive the well-merited reward of thy love:—repair to Mandoo, to a spot which overlooks our flood; search there for our sacred tamarisk, and dig wherever it is found; beneath it thou shalt come to a pure spring, which, being tributary to us, is part of our divinity. Thither bear thy bride, to live, as she has often sworn to live, on the borders of her natal river!"

The King obeyed,—he found the tamarisk, he dug the fountain, he built near it a Palace, and constructed a fine aqueduct to lead the waters of the fountain to the baths of the Palace.

Roop Muttee's father, who was the *Thakoor* or Chief of Dhurrumpooree, a town on the Nerbudda, having heard of these things, the maiden was condemned by him, who fondly loved her, but in whose race pride of caste is the besetting sin, to drain the poisoned bowl of *Doorga*, the goddess of Destruction,—her corpse to be consumed by fire on a funereal pile, and her ashes to be scattered over the sacred waters of the Nerbudda.

She chants the Song of Death,—and when about to drink the bowl, the Prince of Mandoo rides up, and after a manly defence against the father's powerful sword, he carries off Roop Muttee to Mandoo, and she becomes his Queen!

The hill on which stands the prominent erection of Roop Muttee's "Chuttree" (left-hand side of the Plate), is overrun with long grass and jungle. The building at the top consists of a gallery about 60 feet long, by 14 broad, and supported on arches.

The ascent is by a staircase in rear, through a courtyard to the terrace above, at each extremity of which is a small pavilion. The exterior form of these small edifices is square, but inside they have an octagonal shape, in consequence of the angles being filled in above the corner arches.

The supporting columns are square, the cupolas are high. In the rear is the reputed place of the "Suttee," or funeral burning of Roop Muttee; but there is nothing to mark the precise spot.

"Fearful the calm—nor voice, nor step, nor breath,
Disturbs the scene of beauty and of death;
Those vaulted roofs re-echo not a sound,
Save the wild gush of waters murmuring round
In ceaseless melodies of plaintive tone;—
Her grove is silent, her pavilion lone,
Her hate forsaken, and her doom unknown;
And through the scene she loved, unheeded flows
The stream whose music lull'd her to repose!"

From the terrace of this building, the view around is superior in extent and variety to any at Mandoo, and is really sublime. To the west is a fine table-hill, below which the ruined wall of the city is seen creeping along the edge of the precipice.

This precipice has already been stated to be at least 1,200 feet above the Nerbudda, which is seen like a faint silver line over the distant landscape, far beneath.

To return to the Palace. Over the Gateway is an Arabic inscription in large letters, but now disfigured. The entrance-hall is a roomy passage, topped by two large cupolas, and four smaller ones. Turning to the left, there is a courtyard: another passage leads to the inner court, the privacy of which is secured by these two double passages. At each of the opposite corners is a small apartment surmounted by a dome. In the centre is a square tank lined with masonry, which was formerly filled with water, conducted from the *Rewa Kundh* close by, by means of aqueducts.

On the left is a piazza, which is much mutilated: in the centre is the entrance-arch, on each side of which are two large and two small arches, occurring alternately.

From the centre of this piazza an octagonal-shaped balcony projects towards the garden, which contains some fine tamarind and mango trees, associated with the *burgut* and *peepul*. On each face of this small balcony is an arched window, about 9 feet in height: at the bottom of the arch of each window is a marble lintel, and the small arch above it is closed up with masonry: above are iron rings for suspending *chiks*, or curtains. The interior of the small columns is of marble, inlaid with a black slaty stone; the exterior is a red stone.

Opposite to this piazza there is a double colonnade on five arches; beyond which there is another courtyard, about 40 feet square, with a gallery supported on three arches, on two sides of it.

To the right, a broad and easy flight of steps leads to the terrace above, which extends over the galleries of this quadrangle. On the centre of the front and rear ones is erected a substantial pavilion, about 12 feet square, with three arches on each side, resting on round columns: the space between has been filled in with masonry (a light red stone with white streaks). A cupola tops each, and the exterior is ornamented with bright enamelling of various colours, chiefly blue.

This building must be considered more as a country residence than a Royal Palace; court pageants could scarcely be enacted within its narrow chambers. Roop Muttee doubtless preferred the beauties of Nature—those early ties to which she was accustomed—to the din and clangour of state, her altered lot;

All business and ceremonials were probably carried on in the larger apartments of the "Water Palace;" little, however, did Bāz Bahādoor heed such matters, and brief was the period that the affairs of state took him from the side of Roop Muttee!

A wide and easy flight of steps leads from the Palace to a fine Tank on the left: this is called the *Rewa Kundh* (already alluded to), a deep expanse of water, lined with masonry. At a corner opposite the Palace, is an apartment with five arches, two deep: this is called the *Hummām Khāna*, or Bath-house. At this corner of the Tank, a separate compartment with steps has been built: it is now under water, and probably encloses the spring or reputed issue of the *accommodating* Nerbudda.

An Aqueduct conducted the water to the Palace. The Tank, embosomed in a grove of lofty trees, is remarkably pretty.

At the time of my visit, in March, 1852, the corpse of a *Patell* (or Head Man of a Village), was brought with great state, most richly attired, and seated upright, as if in life, in a large open "Howdah" borne by four men, to the banks of the *Rewa Kundh* for burning, and the ashes of the deceased functionary were strewn over its waters, which thus formed, as it were, his winding-sheet. It is considered by the Hindoos of the surrounding country a sacred spot for funeral ceremonies.

In the vicinity of the Palace, and also nearer to the Village, there is a limited cultivation of sugar-cane, opium, and grain.

Between the Palace and the Village (a distance of nearly two miles) is the *Sāgur Talāb*, an extensive and beautiful lake, covered with wild fowl, and full of excellent fish, on the banks of which my tents were pitched during the greater portion of my stay at Mandoo. This lake is one of several which add greatly to the beauty and picturesque effect of the surrounding country.

To the waters of these, tigers and other wild beasts come to drink, in the dead of night. Daylight often discovers their footprints in unpleasant proximity to one's encampment, which, however, they are deterred from visiting, by the huge bonfires of jungle-wood which are kept burning round the tents and picketing place of horses from dusk until dawn.

I must not forget to mention the numerous peacocks which abound among the woods and on the banks of the lakes of Mandoo. These beautiful birds hover frequently around and perch upon the ruined palaces; and with their wild and melancholy cry, add almost as much to the sadness, as to the exquisite loveliness of the locality.

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Lieut.t Claudius Harris, del.t

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THE MARBLE MAUSOLEUM OF THE SULTAN HOOSSAIN SHAH GHUREE.

V.

THE MARBLE MAUSOLEUM OF THE SULTAN HOOSSAIN SHAH GHOREE.

"A chamber for the mighty dead!"
"Behold the pride of power
obscured in dust,
E'en yet majestical!"
"Thou
Shalt rest in regal solitude,
Till, hasting on thy sleep profound,
The Awakener's final trumpet sound!"

ADJOINING the west face of the "Jumah Musjid" (the dark wall seen on the right-hand side of the Plate), is the Mausoleum of Sultan Hoossain Shah Ghoree. The ascent is by steps to an octagonal pavilion, with domed roof, projecting from the centre of the north face of an enclosed quadrangle: there are some neatly-cut medallions inside this portico. In the centre of the court, on a marble basement, 6 feet high and 98 feet square, rises the Mausoleum, apparently to the height of about 70 feet. The entrance to it is from the south, by a flight of marble steps: the passage round the tomb on the platform is 14 feet broad, the plinth is 2 feet in breadth. Inside, in the centre, on a marble pavement tesselated with small squares of black and yellow stone raised 5 inches from the floor, and 18 feet long by 14 feet, is the carved sarcophagus of Hoossain Shah, the head towards the north. On it is cut the inscription, "There is but one God, and Mahomet is his Prophet." Some pieces of the pavement have been stolen, probably by an English curiosity-hunter. On the left of this are two other sarcophagi; and in front of these, two others of marble: on the right is one of chunam and brickwork, which has been broken open. These are the tombs of some of the Sultan's relatives.

The interior of the building is 50 feet square; the wall is 11 feet thick. On each side of the entrance, there is an arched window, with perforated screen-work of the same material as the building: on the north side are three windows, the centre of which corresponds (in the breadth and form of the arch only, the base of each window being about 3 feet from the ground) with the doorway opposite. The lattice-work of these windows is not one entire piece, but divided into compartments, each perforated after a different pattern. Those on the front face are carved in a similar manner. The form of arch is the Gothic, similar to all at Mandoo. Above the doorway and centre window the marble is arched: to the west is an arched recess from which a small apartment runs off into the wall: to the east is a similar arch, from under which a staircase conducts to the summit of the building outside. At each corner of the building, an arch about 30 feet in height is thrown across, and emerges into the building, as no pillars support it:—in the rear of this is a smaller arch, the angles being filled in above; and above the space which intervenes, is a small dome. It will be perceived that there are eight large arches, or representations of them: at the base of each arch, at the point where the perpendicular line or support commences, is a ring, from which probably brocaded curtains used formerly to be suspended. Over the point of each arch, the marble of the wall has been carved as an arch,—likewise between them; so there are sixteen of these small imitation arches. Above, are several circular ornamented rims of moulding, well carved: the raised parts seem never to have been coloured, but the ground is a blue *lapis lazuli* enamel, most of which is in good condition. Above, a magnificent dome rises in solemn grandeur over the remains of departed royalty.

The interior of the Mausoleum is in excellent condition. The pavement and the whole exterior and interior is of marble; but the mass of wall between has been filled in with roughly-cut masonry. The staircase leading to the top is of red stone; above, outside, there is a passage going round, which is 7 feet in breadth, and bordered by a balustrade, supported by slabs of marble (similar to the eaves of a house), which lay on marble brackets; most of this edging has fallen away.

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On the inner side are the walls, 6 feet high, of an upper terrace, at each corner of which is a small cupola, the large dome being in the centre: the greater part of it is in a state of dilapidation. *Kurel* and *Peepul* trees, by some extraordinary feat of emigration, have established themselves in many places between the blocks of marble (the seeds having probably been dropped by birds), and with their roots (as represented in the picture), forced out parts of the building, by which means the passage round has in several places been blocked up by the fallen masses of the quadrangular walls and surmounting domes: some pieces were adhering to the mass of building by means of only a very small quantity of *chunam*: the exterior is much discoloured, caused more particularly by the rain acting on the grass and other vegetation which obtains *sustenance* from this building. It is sad, indeed, to see so fine a structure going to ruin, when a very little expense would avert its destruction!

The west face of the "Jumah Musjid" forms (as has already been stated) the east wall of this court: in all directions, but more particularly in that, are tombs composed of red stone; this was probably the royal cemetery for all branches of the family.

To the west (on the left-hand side of the picture), is a handsome colonnade with flat roof: in length it is 75 yard-paces, and 26 feet in depth: it is supported by three tiers of columns and one of pilasters: in each row are 28 columns and 2 pilasters; beams of stone are placed above each column, connecting them lengthwise and breadthwise; they are slightly carved. The base of each column is 1 foot 2 inches high and 1 foot 7 inches square; the shafts are 8 feet 3 inches high: the lower part, consisting of three divisions, is 7 feet high, and forms one block of stone: above it is a circular-cut piece of stone, 1 foot 3 inches high; the capital is square, with a few carved rims:—from each side of the capital, stone brackets project, supporting the beams above; the mass of shaft is carved after this manner,—four-sided, to the height of 3 feet 1 inch, octangular to 2 feet 3 inches; the remaining part is 16-sided, and above, is a detached piece cut circularly, the height of which has already been mentioned.

In front of the colonnade, there projects from the top of the columns a row of brackets supporting stone slabs, like the eaves of a house, which throw rain-water off some distance from the building. The stone pavement of the colonnade is much injured.

At each extremity is an apartment 14 feet in breadth, the length being the same as the breadth of the colonnade: its walls are 3 feet 8 inches thick: there is a doorway to the courtyard in front, and one leading to an apartment in the rear, as also one between each row of the colonnade columns: to the north there is a window: the roof of this apartment slopes upwards from each side, the sides of the length forming an angle at top. In the rear of this colonnade is an arched arcade, of the same length, and 14 feet in breadth: the wall towards the front is 3 feet 10 inches in thickness, and the rear one is 6 feet 9 inches. This arcade is of Gothic form, and beautifully perfect. Near the extremity, at each end, is a doorway leading to the rear; and also an apartment of the same breadth as that in front, with which it communicates by a doorway. Nine doorways communicate from the arcade to the colonnade in front, three columns of the colonnade intervening between each doorway; between the columns in the wall, are small niches for lights. The arcade has ventilation holes to the front and rear.

A *Mujawir*, or attendant at a Mosque, is appointed for the charge of the Mausoleum: his only business seemed to be to replenish daily the oil-lights kept continually burning at the head of the royal resting-place, and also to keep the pavement swept and clean,—as well as, one day in every year, when pilgrims and progeny-desiring devotees come from the uttermost parts of Hindostan to worship at this supposed miracle-working shrine, to *sweep the pockets* of these deluded ones clean of "pice"!

I happened to be present in Mandoo-and to have taken up a temporary residence in a corner of the Mausoleum, when this annual gathering of pilgrims occurred. Wonderful was both the number and the variety of those who were thus assembled together with one accord! It seemed passing strange, and somewhat sacrilegious, to be coolly sitting there, *à l'Anglais*, at my usual occupations, including those of eating and drinking, while hundreds of Indian men and women were flitting to and fro, muttering superficially their prayers, and while sundry Mahommedan females of "uncertain" age, forgetful for the nonce of *gosha*, privacy, were prostrating themselves flat upon their face and breast in front of the tomb, and performing rotatory manœuvres across the marble pavement within a few yards of my table, in the passionate hope of thereby attaining to the dignity and the delights of maternity!

Many of the men gathered round me, as I sat on the terrace outside the central door in the cool of evening, conversing with me and asking me questions. I was struck with the child-like simplicity with which many of these poor wayworn creatures listened to me and to my few words of Christian exhortation: and when I asked them if they had not heard these things before, at one man in particular replying, in the very words of the Apostle Paul, "How should we hear without a preacher?"—(*Romans* x. 14.)

Lieut.t Claudius Harris, Delt.

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THE DELHI GATE.

reason of my sickness, was not demanded; nor did the king receive Sha Abbas' letter with such respect as he did my master's, whom he called the king of England, his brother, and the Persian barely brother, without any addition, which was an observation of the Jesuit who understood the language.

"In the evening I went to *durbar* to visit the king, where I met the Persian ambassador with the first show of his presents. He appeared more like a jester or juggler than a person of gravity, running up and down, and acting all he said like a mimic. He delivered the presents with his own hands. His tongue was a great advantage to him in delivering his business, which he did with so much flattery and obsequiousness, that it pleased as much as his gift; ever calling the Mogul, King, and Commander of the World, forgetting his own master had a share in it; and upon every slight occasion he made his *teselim* (*taslcem*). When all was delivered for that day, he prostrated himself on the ground, and knocked it with his head as if he would have entered it. After this, he returned, with many antic tricks, to his place, far inferior to that allowed me, which was alone, and above all his subjects. This is but the first act of his presenting: the play will not be finished in ten days."

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Sir Thomas describes the procession of the king's stud of elephants on his birthday as being very imposing. He found the king in the midst of his *durbar*, "so rich in jewels, that I own in my life I never saw such inestimable wealth together. The time was spent in bringing his greatest elephants before him; some of which, being lord elephants, had their chains, bells, and furniture of gold and silver, with many gilt banners and flags carried about them, and eight or ten elephants waiting on each of them, clothed in gold, silk, and silver. In this manner about twelve companies passed by, most richly adorned, the first having all the plates on his head and breast set with rubies and emeralds, being a beast of wonderful bulk and beauty. They all bowed down before the king, making their reverence very handsomely: this was the finest show of beasts I ever saw."

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"*February 6th*, 1618.—At night came to a little tower, newly repaired, where the king pitched in a pleasant place upon the river Sepra, one *coss* short of Ugen (Oojein), the chief city of Malwa. This place, called Calleada, was formerly a seat of the heathen kings of Mandoa, one of whom was there drowned in his drink, who being once before fallen into the river, and taken up by the hair of the head by a slave that dived, and come to himself, it was told him to procure a reward. He called for his deliverer, and asking him how he durst put his hands on his sovereign's head, he caused them to be cut off. Not long after, sitting alone with his wife, and drunk, he had the same fortune to slip into the water, but so that she might easily have saved him, which she did not; and being asked why? replied, she knew not whether he might not cut off her hands for her reward.

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"*March 3rd*.—I came to Mandoa (Mandoo). The king was expected to make his entry there, but the day was not yet fixed; for he expected the astrologers should assign an auspicious hour for performing that ceremony; so we stayed without, waiting that happy moment. The 6th I went into Mandoa. My servants, whom I had sent to take up my quarters, had taken possession of a large enclosure shut in with good walls, where there was a temple and tomb. Some persons belonging to the court had also taken up their quarters there; but that did not hinder me from keeping possession, as being the best quarter in the town. It might have been made convenient in all respects with a very little charge. The air was wholesome and the prospect pleasant; for the house was on the top of a rising ground. This inconvenience there was, that it was two miles from the king's palace. The 11th, I set out to go meet the king, but was told that a lion (tiger?), having killed some horses of his train, he was gone out to hunt him. I spent some time in seeking water; for though the city was on a hill, there were no wells nor cisterns: such is the forecast of these people. All that multitude there was in danger of perishing with thirst. The great men at court had taken possession of those few wells there were in the country about, so that I could get no water. All the poor people were forced to leave the town, and an order was sent forth for all beasts and camels to be sent out. All that had not favour were forced to seek other habitations three or four leagues from thence. For my own part, I was sufficiently troubled to think what I should do, for my house was very good; and though I was far from the markets and water, yet I thought I could live there more commodiously than in the open country, where I must have gone to encamp. I mounted on horseback to see for water myself, and found a well that was guarded for a *chan* (*khan*), to whom the king had given it. I acquainted him how much I stood in need of his favour, and he granted me four loads of water a day. I valued this favour as it deserved, and returned to my quarters well pleased; and having the following day sold some goods, and eased myself of part of my carriages, I delivered myself from the public calamity. I cannot but declare, that in my travels following the Mogul's court, I endured all the inconveniences men are subject to under an ill government and an intemperate climate.

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"*May 12th*.—A lion (tiger?) and a wolf by night broke into my quarters, and fell upon some sheep there were in the court. I sent to ask leave to kill them; for in that country none but the king may hunt a lion. Leave being granted, I went out into the court; the lion quitted his prey, and fell upon a little Irish mastiff. One of my servants killed the wolf, and I sent it to the king.

"1st September being the king's birthday, and of the solemnity of weighing him, I was conducted into a fine garden, where, besides others, there was a great square pond, with trees set about it, and in the midst of it a pavilion or tent, under which were the scales the king was to be weighed in. The scales were of beaten gold, set with small stones, rubies, and turkoises: they hung by chains of gold, and for more surety there were silk ropes. The beam was covered with plates of gold. The great lords of the nation sat about the throne on rich carpets, expecting the king's coming out. At length he appeared, covered with diamonds, rubies, and pearls. I saw rubies as big as walnuts, and pearls of a prodigious magnitude. He was then weighed separately against gold, precious stones, silver, silks, spices, corn, honey, &c. After being weighed, he ascended the throne. Before him there were basins full of almonds, nuts, and all sorts of fruit, artificially made in silver. He threw about a great part of them; the greatest noblemen about him scrambled for them. I thought it not decent to do so; and the king observing it, took up one of those basins which was almost full, and poured it out into my cloak. His courtiers had the impudence to thrust in their hands so greedily, that had I not prevented them, they had not left me one. Before I had come in, they told me those fruits were of massive gold; but I found out by experience they were only silver, and so light, that a thousand of them do not weigh the value of £20. I saved the value of ten or twelve crowns, and those would have filled a large dish. I kept them to show the vanity of these people. After this solemnity, the king spent all the night a-drinking with his

nobles. I was invited, but desired to be excused, because there was no avoiding drinking, and their liquors are so hot that they burn a man's very bowels. I was then ill, and durst not venture. . . . .

"*September 9th.*—The king went to take the air upon the banks of the river Darbadat (Nerbuddah?), and I took horse to meet him. It is the custom there, that the masters of all the houses by whose doors the king passes, must make him some present." Sir Thomas had run short of presents, but being unwilling to go empty-handed, presented "an atlas, neatly bound," observing, that he had presented him "with all the world; which appeared to please the king; and he told me he had received some wild boars sent him from Goa, extraordinary fat, and if I would eat any, he would send me some. I made him my profound obeisance, and answered, I should receive anything that came from his Majesty with the utmost satisfaction and respect. He, having made a little halt before my lodging, liked it very well, for it was one of the best in the camp, and I had built it out of the ruins of a temple and an ancient tomb."

Sir Thomas observes:—"The history of this country, for variety of matter, and the many subtle practices in the time of Ezbar Sha (Akbar Shah), father of this king, and these latter troubles, were well worth writing; but because they come from such remote parts, many will despise them; and by reason these people are esteemed barbarous, few will believe them; and therefore I forbear making them public, though I could deliver as many rare and notable acts of state, subtle evasions, answers and adages, as, I believe, for an age would not easily be equalled."

Sir Thomas Roe gives no description of Mandoo: his time appears to have been principally taken up with attending to the commercial interests of the Company, collecting debts due to the merchants, and in securing commercial privileges for his country. . . . . He had in his suite a chaplain (Mr. Terry), a secretary, and several assistants, of whom he relates:—"Steele, Kerridge, and others, are very fond of their notions, insomuch that they do not pay me the respect they ought, and are every day at daggers drawn with my parson."

During his stay at Mandoo,—"30th January, 1617, the Dutch came to court with a present of several rarities brought out of China. They were not permitted to come near the third ascent. The prince asked me who they were. I told him they were Dutch, and lived at Surat. He asked whether they were our friends. I answered, they were a nation that depended on the King of England, and were not well received in all parts; though I knew not what brought them thither. 'Since they are your friends,' said he, 'call them.' I was forced to send for them, to deliver their presents. They were placed near our merchants, without holding any discourse with them."

In writing to the Company, he observes:—"The Dutch are arrived at Surat from the Red Sea, with some money and southern commodities. I have done my best to disgrace them, but could not turn them out without further danger. Your comfort is, here are goods enough for both."

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The following bit of advice to the Company might have been borne in mind with advantage in more modern times:—"It is an error to affect garrisons and land wars in India. If you had made it only against the natives, I should agree to it; but to make it for them, they do not deserve it; and you should be very wary how you engage your reputation in it. You cannot so easily make a fair retreat as an onset. One disaster would either discredit you, or engage you in a war of extreme danger and doubtful event: besides, an action so subject to chance as a war, is most unfitly taken, and with most hazard, when the remoteness of the place for supplies, succours, and counsel, subjects it to irrecoverable loss; for where there is most uncertainty, remedies should be so much the nearer upon all occasions."

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